

AUTHOR & JOURNALIST

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by **John Lavin**

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. . . and autumn came -
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by **Dr. Charles L. Tarter**

Pancho the Monkey - Juvenile
by **Annabel W. Stephens**

And Yet They Were Brothers
- Novel by **Alice G. Brogniez**

Hello, Sportsmen - Outdoors
by **Lans Leneve**

Mountain Mating - Novel
by **Marian Parker**

No Love Without Sorrow -
Novel by **Amabile Ranucci**

Letters to the Editor - Poetry
by **S. Miller Williams**

THE JUDGES:

Nelson Antrim Crawford,
noted editor and publisher of
Author and Journalist.

Joseph E. Longstreth, managing editor of Critics Associated, successful lecturer and author of books for young children.

Jack Woodford, publisher, editor, motion picture writer, author of over 40 novels and 2000 short stories.

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MARCH, 1956

Doar Sells One Story to Post, CBS Radio and NBC-TV



"The Outer Limit" story sold first to *Post*, next to CBS radio, then to NBC-TV for "Robert Montgomery Presents." Doar writes: "After starting with Palmer, I really learned what a short story is. My writing has improved, it's easier too."—J. Graham Doar, Gearhart, Ore.

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"What I learned about magazine writing from Palmer has been invaluable to me ever since," writes Keith Monroe, widely-known writer whose articles appear in *Life*, *American*, *Reader's Digest*, *Argosy*, *Good Housekeeping*, and other top magazines. Other famous authors who endorse Palmer Institute include Rupert Hughes, Katherine Newlin Burt, D. H. Johnson, the late Ruth Comfort Mitchell, and many others.

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From Editors' Desks to You

A Dollar a Word

The *Reader's Digest* is offering \$2,500 each for outstanding and unusual first person stories of 2,500 words or less. This is not a contest; the magazine will buy as many manuscripts as it finds suitable.

Acceptable stories must be "true narratives of a personal experience in some specialized walk of life—dramatic, inspirational, humorous—and especially revelatory of human nature."

"Nurse, tugboat captain, airline hostess, taxi driver, bus driver, Pullman conductor, theater usher, policeman, meter reader, sales clerk—the list is endless," say the editors, "of specialized activities in which some extraordinary and memorable human drama may be experienced."

The February *Reader's Digest* offers an example of the type of story wanted—"Protection for a Tough Racket" condensed from *Harper's Magazine*. This story by Cordelia Baird Gross is the experience of a teacher in a problem school who took a night club job part time—and how that led strangely to the subduing of her unruly pupils.

The offer may be terminated June 1, so don't delay unduly in submitting your manuscripts. Address them: First Person Editor, The *Reader's Digest*, Pleasantville, N. Y.

— A&J —

Magazine for Service Wives

U. S. Lady, a digest-size magazine for wives of members of the armed services, will start this spring. It is now open for freelance contributions.

"We will be printing how-to's on cooking, traveling, sewing, etc., with emphasis on stretching the service dollar," writes G. Lincoln Rockwell, editor-in-chief. "Also in demand will be personal experiences of armed forces wives under various conditions, and especially welcome will be authoritative pieces that will lighten life for women who have to 'go it alone,' raising families and meeting obligations without the help of their men.

"Our audience will be made up of adults of nearly all ages, so no 'slanting' will be necessary. If it helps the service wife or family, we want to see it."

Payment is up to 15¢ a word for authentic service-connected articles or stories 500-3,000 words. There will be about 15 cartoons to an issue, and these will draw \$20-\$50. All payments will be on acceptance. Prompt reports are promised.

Address *U. S. Lady* at Room 400, Walker Bldg., 734 15th St., N. W., Washington, D. C.

— A&J —

Zondervan Publishing Company, 1415 Lake Drive, S. E., Grand Rapids 6, Mich., is seeking religious material in six classifications between now and October 31. Payment is 1½¢ a word on publication.

The classifications are: church social programs; primary worship programs; junior church programs; young people's programs and activities;

religious readings for all ages; poetry for boys and girls.

Detailed data are obtainable from Zondervan Publishing Company.

— A&J —

William Carrington Guy is now executive editor of all the fact detective magazines issued by Skye Publishing Company, 270 Park Ave., New York 17. These comprise *Police Detective*, *True Crime*, *True Mystery*, *Women in Crime*, *Special Detective*, *Best True Fact Detective*, and *Detective Yearbook*. Mr. Guy was formerly with Prentice-Hall, book publishers, and the *American Magazine*.

— A&J —

The *Little Leaguer*, organ of Little League Baseball, Williamsport, Pa., is looking for material, for which it promises good rates on publication.

Sports fiction aimed at the 8-12-year-old boy is an especial need. The magazine also is looking for human interest features about the boys, their managers, coaches, and other personnel of the 5,000 leagues that exist. Good off-season articles and glossy photographs of Little Leaguers who excel in other sports than baseball will be welcomed, as will cartoons, anecdotes, and filler material.

R. H. Stirrat is executive editor of the magazine.

— A&J —

The *Oracle*, 201 Hamilton Ave., Apt. D3, Staten Island 1, N. Y., is trying to combine the best of a general magazine with the best of a literary magazine, "especially the more readable sections of the latter." In fiction it emphasizes "ideas and meaning rather than stereotyped formula plot."

The magazine does not pay for contributions but offers an opportunity to writers who have something to say fictionally that isn't acceptable to mass circulations. Marie Joan Sutera is editor of the *Oracle*.

— A&J —

What Boys' Life Seeks

Boys' Life, the official publication of the Boy Scouts of America, is especially interested in fiction: short stories 2,000-4,000 words, serials comprising two to four instalments of 4,000-5,000 words each.

Fields covered fictionally include adventure, mystery (not centered on the crime element), nature and the outdoors, high school and college sports, boating, American and World history, science fiction with some basis in actual science, cowboys, Indians (treated sympathetically but not sentimentally, animals (particularly dogs), aviation, railroading, science, farming, ranching, Scouting¹ (by authors who know the subject). Fresh humor is always desired.

"The most important thing," say the editors, "is a good story, well-plotted, well-written, with

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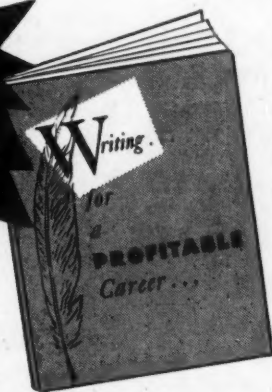
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lifelike natural characters and brisk pace. Furthermore, stories must be technically correct; sports to the rules of the game, historical allusions accurate, and nature lore presenting no impossible conclusions. Stories should not moralize or preach directly."

Boys' Life, edited by Harry A. Harchar, is published at New Brunswick, N. J. Its circulation is above a million. It pays approximately 3c-5c a word on acceptance. A copy of the magazine will be furnished to an author on request.

— A&J —

Upward, 161 Eighth Ave., N., Nashville 3, Tenn. would like some really good religious verse—short, of course—for boys and girls 13-16. Emphasis on *good*—like other magazines *Upward* receives plenty of mediocre poetry. Payment is \$3-\$5 a poem, on acceptance. Josephine Pile edits this Baptist magazine.

— A&J —

Approach, Rosemont, Pa., a little magazine which has emphasized poetry and criticism of high quality, is now seeking first-class prose fiction to balance the rest of its contents. There is no payment for contributions. The editorial board of the magazine is headed by Albert Fowler.

— A&J —

Wanted: Fiction for Boys

Fiction is the greatest need of the *Catholic Boy*, which is published by the Holy Cross Fathers at Notre Dame, Ind. The Rev. Frank Gartland, C. S. C., is editor.

Any type of wholesome story is acceptable that appeals to boys 11-16: adventure, mystery, humor, sports, etc. The main requirement is a strong plot. Maximum length, 3,500 words.

The magazine is also seeking plays up to 3,500 words suitable for classroom presentation in parochial schools.

The only articles in which the *Catholic Boy* is interested just now deal with apostolic Catholic laymen and religious "who are doing something to change the world." Articles should be under 2,000 words.

If timeliness is involved in a manuscript, it should be submitted at least four months before it is intended to appear.

Father Gartland expresses a willingness to send a sample copy to any writer seriously interested in contributing.

Payment for material is \$50-\$75 for stories and plays, \$25-\$75 for articles, on acceptance.

WRITERS' CONFERENCES

If you're thinking of attending a writers' conference this spring or summer, you'll find the information you want in the annual list of conferences in the April *Author & Journalist*. Every type of conference will be represented.



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If You Write of Skiing

Ski Magazine, Hanover, N. H., offers a good market to writers in the specialized field of skiing.

The current needs of the publication are outlined by Dietra Tremaine, the managing editor:

Feature material for the most part consists of articles on technique, racers or people of note, resorts, and equipment. Controversial pieces are encouraged. Stories should be "angled." This applies particularly to articles on resorts. All material must be factual and accurate. If possible, all articles should be well illustrated with good, glossy, 8x10 photographs, unless art work is used. Stories should run somewhere between 1,500 and 2,500 words. The editors prefer contributors to submit their ideas first in outline form, including a lead paragraph. The outline should be approximately one page in length and should include key sentences and be sufficiently detailed to give a comprehensive understanding of the proposed story and not simply a general idea. Such an outline will allow the editors to offer suggestions. Payment for feature articles runs from \$15 to \$150.

Short features: Everything in the above paragraph pertains to these stories as well. Preferred word length is between 400 and 1,000 words. If the subject lends itself to photographic illustration, a selection of 3 photos is desired. Payment from \$10 to \$50.

Shorts from 100 to 400 words are always welcome. Stories of a humorous, unique, "how-to-do-it," human interest, or historical nature are preferred to the news type. No outline is necessary. Photos may or may not be included. Payment between \$5 and \$25.

Ski invites all photographers to submit picture stories. At least 12 photos should be sent so that the editors can make a selection. We are in the market to consider any and all phases of skiing. Normally, two pages are allotted to each picture story. All pictures should be 8x10 glossy prints. Continuity and good close-ups are important. Payment for photo stories \$25-\$100.

Single photos are also desired and payment is based on subject matter, quality of prints, and space devoted to their use. Rates from \$5 to \$25. Photographs are invited to submit color transparencies for consideration for use on the front covers. The smallest usable size is 2 1/4 x 2 1/4. Larger transparencies are preferred.

The editors are interested in cartoons which pertain to skiing. The editors prefer finished art work—black and white line drawings only. If ideas suggestions are submitted they must be accompanied by roughs. Rates from \$5 to \$50.

—A&J—

The *Christian Evangel* is the monthly children's magazine published by the Central Mennonite Publication Board, Bloomington, Ill. Lucille M. Bohrer is editor.

The magazine is seeking verse and also stories 500-1,000 words teaching a Christian moral to boys and girls 8-10 years old. No payment is made for accepted material.

—A&J—

Hue, belonging to the chain of predominantly Negro magazines published by John H. Johnson, has become a monthly instead of a bimonthly as heretofore. Hence it will offer a more extensive market.

The magazine confines itself to short features, usually illustrated with photographs, on Negro life and activities. It publishes no fiction or verse. Payment for text is at varying rates, with photos bringing \$5-\$10, on acceptance.

Hue is published at 1820 S. Michigan Ave., Chicago 16.

AUTHOR & JOURNALIST

Manuscripts should not be sent to *Malcolm's*. This mystery and detective fiction magazine is out of the market for material for the time being.

A&J

The Columbia chain of magazines, 241 Church St., New York 13, has abandoned the practice of paying for a manuscript when it is scheduled for publication. The present policy is to pay on publication.

A&J

If—*World of Science Fiction*, Quinn Publishing Co., Kingston, N. Y., is no longer buying novels. It is still in the market for science fiction, not fantasy, short stories, preferably under 5,000 words.

A&J

Ray Palmer has changed the name of *Universe* to *Other Worlds*. Under its new title the magazine continues in the market for science fiction and occasional fantasy. The editorial offices are at Amherst, Wis.

A&J

The *Feed Bag*, 1712 W. St. Paul Ave., Milwaukee 3, Wis., is broadening its field to include comprehensive articles on larger feed manufacturers with emphasis on methods and efficient use of equipment. It continues to cover the retail feed business. Query the editor, Bruce W. Smith, who promises prompt reports.

—A&J—

National Fisherman is the new name of the former *Atlantic Fisherman*, Goffstown, N. H. Gardner Lamson is the editor as heretofore. The magazine uses not only technical articles on fishing methods and fishing boats but photographs of the latter and their owners. It also publishes news of the commercial fishing industry. Payment is on publication at 1c a word, \$3 for photos.

Ellin Is Top Winner

Stanley Ellin, whose brilliant article, "The Man Across the Aisle," appeared in the September (1954) *Author & Journalist*, won the first prize of \$1,500 in the tenth annual contest of *Ellery Queen's Mystery Magazine*. His story is entitled "The Moment of Decision."

The contest attracted entries from many noted professional writers including Lord Dunsany, Arthur Gordon, Mark Van Doren, and Mary Roberts Rinehart.

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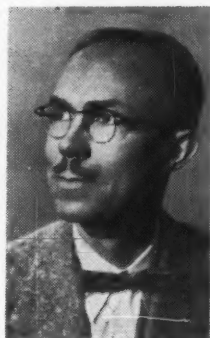
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How to sell iceboxes to Eskimos...



At a large retail store in New York City, there are two salesmen who are known to the staff as Eskimo-Icebox men. These are the salesmen who are sent out when particularly tough customers show up, or when the store has a particularly tough item to push, and they derive their nickname, of course, from their reputation of being such good salesmen that "they could even sell iceboxes to Eskimos."

Here at SMLA, however, we employ no Eskimo-Icebox men at all, for the simple reason that editors and publishers are entirely too perceptive to allow themselves to yield to super-salesman methods and take on stuff they don't like. As a matter of fact, in all our years of business, we can't think of a single instance where we've sold a script due to high-pressure, sales talk—or, for that matter, *any* reason other than the fact that the editor liked the script when we showed it to him, and wanted to buy it.

It's good sense, therefore, to accept the fact that supersalesmanship and special angles mean nothing in the publishing field, and that, plainly enough, scripts sell for two simple reasons: they're salable scripts, and they're offered to the right markets at the right times.

SMLA, one of the largest sellers of manuscript material in the world, placing over 6,000 scripts yearly, is expert and experienced at the job of helping writers produce salable material, and selling that material. We'll be happy to see some of *your* work.

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DIALOGUE Isn't SEASONING

A down-to-earth discussion by a master of a problem that troubles professional and beginners both

By STEVE McNEIL

IT seems to me that more amateur writers, the semipro, and even some professionals, have more trouble with dialogue in the short story than any other phase of writing. It also seems to me that the trouble stems first from a belief that dialogue is merely conversation, to be sprinkled into the yarn like salt upon eggs, and second, from a belief that dialogue must be written as people truly speak.

In a short story you have at most 6,000 words in which to develop your characters, your problem, your solution. Obviously, unless you are going to write straight narrative, your characters must speak. So many writers say to themselves, "O.K., now I'll put in a few bits of dialogue and then get on with the story." They then write some completely unrelated speech by one of the characters, have the other character answer the speech, the doorbell rings or a bomb goes off, and the dialogue is forgotten and the characters get back to business.

Anyone who has read Steve McNeill's short stories and novelettes—45 in the *Saturday Evening Post*, 25 in *Redbook*, plenty in other big circulation magazines—knows he is a master of dialogue.

Born in Spokane in 1909, Mr. McNeill started writing—for the pulps—in 1939. After serving four years with the Marines in Korea, he began contributing to the slicks. His work has also appeared on Ford Theatre and Lux Video Theatre, and one of his novelettes is to be filmed by 20th Century-Fox.

Mr. and Mrs. McNeill have two children, plus a Dalmatian, Vicki, and a cat, Mrs. Kelly, who, he says, "owns us all." They've moved 17 times since 1947, with McNeill getting a couple of stories out of each move. They now live in a small town in Oregon.

Dialogue must be an integral part of your yarn, and it must be used, not as seasoning, but as an ingredient of your recipe. It is used to further characterization or to completely characterize. A man's manner of speaking is one of the surest ways of getting across to your reader the type he is.

Neither is dialogue an exact carbon of speech, or conversation. Not in a short story. In a novel you have room to have your characters philosophize, to have thousands of words of drunken conversation, say, in a bar. You have room for the lecture of a professor which influences your character's actions in the final chapter. But in a short story, every bit of dialogue must characterize, further the action, lead on to the eventual solution of the problem.

I believe that Ernest Hemingway writes the finest dialogue that is written. His dialogue also speaks well. This happens to Hemingway, but it needn't happen to you. It is only necessary to have your dialogue read well. Never mind how it sounds. Your reader is not going to read the yarn out loud, and if he did, some of the best dialogue ever written would not sound well.

I can hear you now. This character must be off his rocker. Dialogue is the spoken words of a character. So if the words are spoken, why does he say they don't have to sound all right? Because dialogue is only an illusion of speech. Here is a typical conversation about, let's say, the *World's Series*, by two men on a street car.

"Some series, huh?"

"Yeah."

"That Mays."

"Some boy."

Time out now for clearing of throats and lighting of cigarettes.

"Thanks, you like these cigarettes?"

"Oh, they ain't bad. I got 'em in a machine."

"I like those long ones, you know, cooler."

"Like to see Durocher win one."

"Yeah, the guy's all right, I guess."

"I miss the Yanks, though. Those guys."

"Oh, I dunno. Like to see somebody else once in awhile."

Now there's an example of straight conversation. Goes nowhere, proves nothing about either speaker. Here's some conversation I heard once in a bar about Frankie Albert, the onetime Stanford and Forty-niner quarterback:

"The guy wrote the book, I'm tellin' you, he wrote the book."

"He's O.K."

"He wrote the book, man, he wrote the book."

"That Tittle's not bad."

"Tittle! I'm tellin' you, that Albert wrote the book!"

"Graham ain't bad, either."

"Graham! Who calls the plays? Graham? Ha! Brown calls 'em. That Albert wrote the book."

By now we are all a little weary about hearing that Albert wrote the book. As you'd be weary if you were an editor reading so-called dialogue.

Let's make the following bits into dialogue. Short story dialogue. Let's see if we can't work some characterization into the words. Same two men on the street car or bus.

"You see the series?"

"Yeah. I got a mail route. my last delivery is in one of those fancy apartment houses with a TV set in the lobby. Man, I ran around that route. People got their mail faster today than they ever got mail in their lives. I was two hours ahead of schedule."

"That catch of Mays was a honey."

"A honey!" the mailman said. "It was more than that. I had the Giants. This guy gives me two to one. I lay down ten bucks. My lucky day."

"Twenty bucks you collected, huh?"

"More than that. My wife was expecting, see? She was listening to the game over the radio, we got no TV set. She gets so excited she has to rap on the wall for her neighbor, who calls the city ambulance, and a cop delivers the baby."

"No kidding! She O.K.?"

"Everything's fine. I win 20 on the Giants and I save 50 bucks on the hospital. Have a cigar."

Now that dialogue takes not too many more lines than the conversation took. But you know the man is a mailman who can't afford a TV set. He loves baseball. His wife is expecting, sweating out his 10-dollar bet. She has a baby which a policeman delivers. All told in dialogue. A small slice of life, but not straight conversation. See the difference?

Now for the man who said that Albert wrote the book.

"That Albert wrote the book, man, I'm telling you."

"So he wrote the book. Who cares?"

"I care. See these socks? Stanford colors. See this little S my wife worked into the socks when she knitted 'em? I'm a Stanford man, pal, and I say that Albert wrote the book."

"O.K., so you're a Stanford man. Play football?"

"I'd have played football, but my parents wouldn't go for it. I was a manager, and I was right there."

"When was this?"

"Nineteen thirty-five, that's when it was. Nineteen thirty-five, and I say Albert wrote the book. What do you say to that?"

"Nothing much."

"You play football?"

"A little."

"Not at Stanford, pal. Not at Stanford. I know every football player who ever played for Stanford. You played football? Where did you play football?"

"Three years with Notre Dame, four years with the Los Angeles Rams."

"Oh. Have a drink, pal. Have a drink."

The above is no masterpiece, but at least you know something about the speakers. You know something about the speakers. You know that the ex-Stanford man is a perennial collegiate, boring people with talk about his college. And you know that the other man is disenchanted. Not till the last do you find about the football he played. But at least you have an inkling of the characters of the two men, something you didn't have in the conversational piece. That's the difference between conversation and dialogue. Conversation is just yakety-yak. Dialogue must characterize, further the action, and still give the illusion of speech.

I think it is important to break up your dialogue, and I shorten my own by the device of using unfinished sentences. These shorten the dialogue and detract nothing from what I am trying to do. For instance:

He came in through the front door, put the paper on the table and yelled, "Sally!"

"Right here," she said.

He walked in through the dining room to the kitchen. Sally was flat on her stomach, reaching under the kitchen table with a rag. "What in the —?"

Sally crawled out from under the table. "I'm getting glamorous."

"You are? Great. But in the meantime would you —?"

"It's something I read."

"You read something that put you —" He pointed at the floor.

"I certainly did. You'll see. It's about how to be glamorous even if you're doing housework. You see, by cleaning —"

"That's glamorous? Crawling under —"

"Crawling isn't glamorous. It's what does to you."

"And what —?"

"It pulls your stomach muscles. Like with swimming, only there's no pool."

Notice the unfinished sentences. Still the reader knows exactly what the husband was going to say if he were allowed to finish the sentence. Saves time, words, and doesn't spoil the scene. Actually it adds characterization to the wife. You know that she is a girl who continually interrupts her husband, he's used to it, and tries again the next time.

I also believe, and if you will study a master of dialogue, such as Hemingway, whom I've mentioned, you'll notice, that he doesn't try to embellish his dialogue. He lets it stand alone. So a synonym for *said* is just gilding the lily. Use *said* or *muttered* or *yelled*, and that's about the size of it. For instance, let's write the above bit of dialogue without it standing alone.

He came in through the front door, put the paper on the table and yelled, in a loud voice, "Sally!"

"Right here," she said, her voice muffled, as if she were talking into a wall.

He walked in through the dining-room to the kitchen. Sally was flat on her stomach, reaching under the kitchen table with a rag. "What in the —?" he screamed, his eyes bulking with astonishment.

Sally crawled out from under the table. "I'm getting glamorous," she snapped, in a defensive manner. "You are?" he said, "Great, but in the meantime would you —?" he asked, exasperated.

"It's something I read," she said, straightening her back and staring him down.

[Continued on Page 30]

How I produced A Book in Ten Days

By FRANK McNAUGHTON

ON one occasion, when I was covering the State Department for the United Press during a very difficult period of international tensions, a reporter-friend of mine sat before his typewriter in deep reflection. The copy paper was unmarked, except for his byline and a "copy-right" slug.

"What are you writing tonight?" I asked.

"I'm trying to write a piece," he said, "about what our foreign policy would be—if we had a foreign policy!"

Anyone who has ever read Sir Winston Churchill's book on the pleasures of painting would never be caught in the blue funk that entrapped my reporter friend. For, as Sir Winston points out with classic simplicity and elegant language, every piece of creative work must be planned like a military campaign. Materials and ideas, like platoons, regiments, and divisions, must be marshaled, fitted into the overall scheme of battle, and then maneuvered deftly and with precision to make the whole thing come off.

It doesn't matter whether it is an article, such as I am writing now, or a column, a book, a painting, or a musical composition. Take the last for instance. No one can sit down and write music this side of bedlam, unless he has achieved a coordination of tones and notes and a system of ideas that makes the whole composition flow logically and perhaps powerfully from one section to another. (This is not the best possible explanation, particularly for musicians.)

But the major point is this: to be even a bit endowed with logic, cohesion, and natural sequence, and the qualities that make for even a degree of perfection, any book, any poem, any newspaper column, or any painting must be thought out in advance. You don't write your name, then the copyright line, and proceed from there; you've got to have the idea first, thought out, planned like a military campaign: logistics, which are your material; maneuvers, how you will handle them; reserves, your secondary thoughts after you have done the editing; and your overall strategic plan, which you can call the plot. Then the will to execute all of these into a master plan which conveys your idea or ideas to

the complete stranger who is utterly unacquainted with (and probably uninterested in) your grand conception.

Your ideas—you'd better face it—aren't worth a dime to any publisher or editor, except as you can dress them up, organize them, make them appealing and intelligible, and give them a currency that makes Mr. Average Man interested in crossing minds with you. This takes organization. It takes introspection and study. Too many reporters or beginners think that all they have to do to write a book is to put paper to typewriter, and begin hammering away.

There is a way to beat this situation. I believe I personally ought to know, for I have quite an admirable collection of rejection slips myself. And it was not until I sat down and began to go at it scientifically that I ever sold anything.

So, let's start from scratch, using myself as the guinea pig, and see how a book is done.

My first book was a life of President Harry S. Truman, published by Whittlesey House, and titled *This Man Truman*. My collaborator-editor was Walter S. Hehmyer, a very gifted man who had served with the famous Truman Committee of World War II. Mr. Truman had just become President on April 12, 1945, when Whittlesey House asked for the book.

I had reams of ideas and copy paper, but no set technique in how to approach so heavy a responsibility. I had known and admired President Truman, as a man, as county judge, as Senator, and then as Vice-President, ever since 1932.

Sometime in 1939 the idea struck me that he would one day be subject material for a book—no thought then of the Presidency!—and I began keeping a notebook on his activities. When he became chairman of the famous Truman Committee (investigating war management, waste and graft) I was struck with the amazingly rapid growth of the Senator. As *Time-Life* congressional and political correspondent, I began saving a carbon copy of everything I wrote for those magazines concerning the Truman Committee. I also studied carefully each of its many reports, and concentrated on knowing intimately the chairman, his family, his committee staff (including Mr. Hehmyer), and his Senatorial cronies.

By the time Mr. Truman became President, I had nearly two medium trunks full of material all relating to Harry S. Truman, his life, and his political activities.

How to organize? How to proceed? How to bring this material into focus? One certainly could not proceed hit-or-miss and expect to come up with anything but a hodgepodge, for most of all Mr. Truman's farm-military-political career must be organized if it were to be explained.

Here we come to the point where most budding

For years Frank McNaughton has been one of the nation's leading journalists. He has done a vast deal of political and other writing for newspapers and magazines and for some time represented Time and Life in Washington, D. C. He now is devoting his major attention to interpretation of current affairs on television. He was brought up on a Missouri farm, is a graduate of the University of Missouri, but makes his headquarters in the East.

authors fall down. They shoot from the hip without ever aiming. And usually they shoot wild.

The reading public is not a bunch of trapeze artists, and lack of organization and percision kills more books than lack of content.

Mr. Hehmeyer, the editor, and I allotted ourselves exactly 10 days, and together sat down with legal-size tablets to analyze the life and times of Harry S. Truman. We talked over literally every phase of his life, as revealed in my notebooks, my memory, and in Mr. Hehmeyer's knowledge. What we lacked, we jotted down for future investigation.

Then, like cooks cutting up dough, we sliced his life into chapters—birth, youth, farm, military service, politician, investigator, etc. Within four or five days, we had the chapters of his life set up, in major headings. This was the first step.

The second was to write a 250-word synopsis of each chapter, outlining its main points, its contents, and the tone of the material. In brief, this was a "preview" of the chapter, a sort of "Coming Attractions" such as you see on the movie screens. But—and this is important—it set the tone of the chapter and determined its major contents. (In any complex life, the biographer's main danger is that of being overwhelmed with detail, until he is hopelessly bogged down. So the synopsis was written precisely to keep this from happening. True, we had to ignore many points in the President's life. But we had to do this or be overwhelmed with detail.)

With the chapter synopses written, the third step was in order.

This involved delving into the trunks, and the separation of material according to the chapter headings. We arranged the chapter material in piles. I then read the material, and noted on the margin of each synopsis such points as had earlier been neglected. (After all, authors sometimes forget, too.) The job proceeded with the precision of a military campaign. As I read and made my marginal annotations, I also marked the original research material with inserted cards and slips of paper.

This done, the fourth step was in order. That was to reread all the basic research, skimmingly, just to reinforce my memory of incidents and dates, and to make final additions to the marginal notes on the synopses.

Then came the fifth step. That was to write the second chapter. I laid the research aside, put the synopsis at the side of my typewriter, and let go, keeping a sharp eye on the synopsis. I referred to the basic research only for dates and figures. Such as I could not readily find, I left blank and referred back to the research later. The same for quotations and other material.

I personally happen to be one of those strange individuals who, when he is strung out, feels no fatigue from writing. I want to get it out of my system. Accordingly, I may write 10,000 up to 20,000 words a day, depending upon the degree of exhaustion and the steam inside. I wrote as long as I liked, as hard as I liked, and when I felt that the thoughts weren't coming through, I quit until

the itch to be at the typewriter assailed me again.

The pages after pages went to Mr. Heyhmeyer with all of their deletions, ex-ing, corrections, and interlineations. His job was to cut the manuscript from approximately 200,000 words to 135,000, and he did it admirably. When he questioned conclusions or editorial judgment in the manuscript, we took an hour or two off, to sit down and thresh it out in the light of our experiences. The combined judgment made for a more balanced, intelligent volume.

HAVING finished all (repeat *all*) of the chapters, we then turned to Chapter One, and wrote it last. I recommend this procedure most seriously for any young author. Chapter One has to set the tone of the entire volume. It has to put all succeeding chapters in perspective. It has to round out the character and qualities of the man as they are detailed in later chapters. It is like the frame on a painting: it must set off the whole, in harmony, in understanding, and with good taste. A bad first chapter can be as disastrous as enclosing a Vermeer in a dime store framing; as bad as a blunder by the first violinist at a symphony performance. That is why I personally recommend that authors write the main body of their book first, then go back and in the light of their overall conclusions write the first chapter in accord with them. It makes for a more artistic whole. And what is artistry but harmonious perfection in so far as it can be achieved?

This is how I finished the first book with Mr. Hehmeyer. It is how my second book was also produced.

I personally have many friends who have a wealth of material within their lives. The difficulty is that they do not know—

1. How to organize it.
2. How to subdivide it into rational, progressive chapters.
3. How to write the overall philosophy of their experiences.

If you want to write (and sell) you must proceed with a plan, scientifically. It is not enough to cram a blank page in your typewriter and begin pounding. You must know your market, what you are aiming at. You must have some formalized conception of what your book will be, its content, and how it will be handled.

You must have some reasonably deep philosophy and understanding of your subject material. Given these things, and if you proceed—as Sir Winston said about painting—as if it were a military campaign, with due regard to logistics and maneuver of materials, there is no reason why you should not succeed.

I remember, after the first book, I conducted my sister on her first tour through the Library of Congress. Imagine my pride at calling for *This Man Truman*, having it delivered right up to her desk.

"Frank, this is one of the proudest moments of my life," she said with tears in her eyes.

"It was organization, Mit," I replied.

And so it was. Be seeing you on the bookshelves!

The Wick and the Lamp

By GEORGE H. FREITAG

LEARNING how to write short stories, the process of plotting, the arrangement of words, one after another—these things, however important, are not enough. We all know writers who, because they claim to have a plot, and because, moreover, they have a little spare time away from their regular duties, can go to their typewriters, to their pen and ink or pencils, and fabricate a story that is, as far as all of the mechanics are concerned, perfect. They dish out a little opening, they spread on a sprinkle of suspense, they have an exact middle because indeed they have measured it heap by heap and it isn't more than a sixteenth of an inch off, and they have an end; and when the end has been dealt with the story is folded once and sent off.

Sometimes a story like this sells. Maybe an editor has in his mahogany desk a little rule; maybe he too has measured the story and found it to come out the way it ought to come out, or maybe he was a student of algebra in school and upon reading the story has come upon the x being the wanted number. You can write stories like that and they can sell. You can read all your books on writing and study charts and graphs and have at your disposal all the rules and measuring sticks that exist in the world and your story will come out even. You can even prove it the way my arithmetic teacher, Miss Karnivan, did the subtractions, and it would prove; it would come out right.

I know writers who do whole books that way; they arrange their characters; they have flowers, a little rain, a flick of mistaken identity, such as one character not recognizing, for instance, her own classmate in school, and . . . well, you can write a whole book.

My three-year-old son found a dead bee in the yard and was trying to put it together again with electrician's tape.

The process of life is a breathed-in thing; you cannot measure it out.

Now there is no right and no wrong way to write a book; there are good books and bad ones, but sometimes both kinds of books have been written sincerely. You can be ever so sincere; you can work ever so hard; you can give your whole distorted life over to the writing of one tremendous book.

George H. Freitag is a writer of quality fiction that carries a note of deep sensitivity. He formerly lived in Ohio and knew the late Sherwood Anderson, to whose work Mr. Freitag's is sometimes compared. He now lives in California. His discussions of writing, such as the accompanying article, offer much to the writer who aspires to genuinely creative work.

In Ohio where I used to live I know a man who has been trying to write classical music for 30 years. I know an artist who has been working on one canvas for 12 years simply to have the picture all come out, a telephone pole two inches from the curbstone, a fallen leaf, perhaps, to balance, and so on. Both these men are trying to get something down, but they are doing it with such mechanized efforting as to be draining from their works all the life, all the spontaneity. They are by now working with such a dead section of tissue extracted many years ago from what presumably was their subconscious that today they have all but passed through the most spirited time of their lives and can no longer breathe into their work, into whatever they have followed, something of life; they are using splicing tape and dead wings.

"Why won't the bee fly away?" my little boy asked. "It is all sewed up; it is put together. See. It doesn't come apart!"

The artist in Ohio writes me a letter. "In another year or so my painting will be finished. It has been a tremendous work. I am exhausted!"

The composer in Ohio writes to me: "I have sent my *Counterpoint for Death* out to a music critic in Philadelphia. He says it is as dead as the name. It is supposed to be dead; that is the feeling I wish to convey."

But even death ought to have some aliveness, ought to have a breathing-in.

One time in Ohio (I go back and back to it as do roots from a tree) when I was driving to work and there was snow on the ground, and on the rooftops and behind fences and on the sills of windows the image of winter lay, I passed a fully lighted house. It was in the early part of the morning; it was an hour or two before dawn. Because I was a sign painter and because also I was working about 20 hours a day it was necessary that I go into the shop as early as five o'clock. I did not expect to see a fully lighted house.

I drove as slowly as it was feasible to drive. There were deep ruts of snow in the streets; there was a sickly dismal fog in the morning air. It smelled sometimes like the heart of a cinder and sometimes fragrant, as a whiff of balsam would be.

At one of the windows of the house I saw an old woman who was shawled and beside her, close to where she sat, was a coffin. I thought about the woman all the way to my shop, not because she sat perhaps at a wake but because the house, wrapped in death, was a blaze of light; and I thought, then, of writing and of how the process of writing a story, however burdened, however sad, ought to be—and I said this aloud—a blaze of light, a strong, constant flame of furious burning. I thought, driving to work, of my typewriter and the pile of white paper and of the time when for a long, long while I never wrote a line and how the spiders spun webs in and out and across the keyboard and in the mechanism of the machine and caught flies therein.

And suddenly, revisioning the woman seated in a rocker beside the casket, and remembering the yellow light pouring out of the many windows upon the cold, new snow I wanted to write afresh; I wanted to move in and out of *clean words*. I wanted to fashion a woven fabric of word-sounds, and have them play like small children over the barren landscape of a mind that momentarily rested and that was for all outward purposes unalive. That was a part of a writer's moment of true joy! I think that moving in and out of the deaths that come, often, to a writer, this winter scene in the early morning, amid the dark and sullen street, when sleep still tingled in the tips of my fingers steering the car, became the wick and the lamp for a new aliveness and brought warmth once again to the creative side of my inner self.

Who Writes Best Sellers?

OF the 10 best-selling non-fiction books in 1954, only three were written by professional authors. None of the three professionals makes his living from book and magazine writing—one (recently deceased) was a sports columnist, two are radio commentators. The editor of one of the other seven books, an anthology, is a professional journalist.

Three of the best sellers deal with religion, two with public affairs, two are cook books, two are autobiographical, and one, as previously stated, is an anthology.

In fiction the proportion of professionals is reversed. Eight of the 10 top sellers is a professional novelist. One of the two by non-professionals is a first novel—Mac Hyman's *No Time for Sergeants*.

A majority of the best sellers in fiction are

Perhaps there is no hidden secret to writing a line of prose. I would say that like putting the wings back on a dead bee with electrician's tape and wondering why it doesn't go becomes for the deadened writer a springboard for rebirth. I would say that because there is truly nothing new under the whole of the sun and nothing new that is in the immediate tomorrow, the fiction writer must make stock of what is within himself or, to say it a little more lucidly, must find a lighted house in the early morning hours when everything else is held fast by Time, and go stealing!

He must draw life from the windows of the house; he must see what was *not meant to be looked upon* and then think about it in the confines of a projected hour that only he the writer is able to set apart from his special, enlivened moment. Then, to breathe and breathe upon the unblossomed portion becomes the *responsibility*!

period novels—the period covered ranging from ancient Egypt to comparatively recent times. Each has been praised for authenticity brought about by the author's detailed research.

In 1954 11,901 titles were published as against 12,050 in 1953, according to figures compiled by *Publishers' Weekly*. As in other recent years, the top classifications in 1954 were: fiction 2,098; juvenile 1,342; religion 875; biography 743; science 707.

Book sales in this country in proportion to the population still are far below the figures reported in Europe. For instance, the average Scandinavian buys twice as many books as the average American. This is attributed in part to the greater dominance of magazines in the United States.

Publishers and authors alike urge that people from childhood up be educated to read books.

Contests and Awards for Writers

Again this year *True Story* is conducting a contest for first-person stories of real life. Prizes, which total 157, range from a top of \$5,000 down to \$100. Lengths may run from 1,500 to 20,000 words.

The rules are too long and detailed to be printed here but may be found in the magazine or obtained from the Contest Editor, *True Story*, P. O. Box 1610, Grand Central Station, New York 17. Closing date, April 20.

— A&J —

The Laramore-Rader Group offers a prize of \$25 for the best poem of 30 lines or less on any subject. Poems should be submitted in duplicate, unsigned, with a sealed envelope containing the name and address of the writer.

Send entries to Lillian Grant, 1536 S. W. Ninth St., Miami, Fla. Closing date, May 1.

— A&J —

The *Archer*, P.O. Box 3857, Victory Center Annex, North Hollywood, Calif., offers \$5 for the best poem dealing with one or more great American leaders. The limit is 16 lines, which may be

in free verse or any patterned form. No writer may submit more than two entries.

Closing date, June 1.

— A&J —

The Christophers College Students Contest, 18 E. 48th St., New York 17, will award 19 prizes of \$1,000 to \$100 for stories of 1,000 words or more stressing unselfishness in labor relations, world affairs, etc. Each story should offer the basis for a half-hour television dramatic script.

Open only to college students. Closing date, March 31.

— A&J —

More than \$2,000 in cash and another \$2,000 worth of prizes useful to writers are offered in the ninth annual National Writing Contest for Hospitalized Veterans. It is open to veterans in any hospital, whether a VA institution or not.

Prizes will be awarded for stories, poetry, humorous verse, spiritual writing, articles, plays' articles, book outlines, and various other types of writing. The contest closes April 15.

Information is obtainable from Hospitalized Veterans Writing Project, 1020 Lake Shore Drive, Chicago. Data are also on file in all VA hospitals.

ONE YEAR AFTER MY FIRST A&J AD APPEARED

I still haven't got a private office, but it was because of a dozen-odd sales, not an impressive layout, that Murray T. Pringle wrote, "Thanks for what you have done, are doing, and will do for me." Shirley C. Elliott wrote, "Thanks to you, I was thrilled, pleased and surprised, too. As soon as I come down out of the clouds, I'll get to work again." Her story went to THE (Toronto) STAR WEEKLY.

A sale to BLUEBOOK drew from Vollie Tripp, "Well, we did it, didn't we? Or rather you did! Thanks a million for the check." John A. Keel wrote: "Many thanks. In four months you have sold \$500 worth of my stuff. If I keep my nose to the grindstone, I'm sure that we can steadily increase our income."

Since there were many sales*—sales which covered almost the entire magazine range—there were many felicitations. There were also "Thank you" letters for reports on material which did not yet sell. It is a source of pride to me that most of the sales (from June to January) were made after writers followed my specific change-suggestions. Turning out salable copy comes easily only to a handful of writers. The majority needs an objective critic-agent to spot—and correct—flaws.

I am proud of the clients I have attracted, but mine is still a **growing** agency, with more to achieve than I already achieved, a toehold on an exceedingly tough business. YOU may be just the writer who will go further by helping me advance. Terms?

No fees for the **currently** selling writer, providing you send me the type of material you have been selling. Too many writers who sold fiction sent me articles, and article writers submitted fiction, in which field they have had no experience. For the not-yet-selling writer, or those who need guidance to sell consistently, my fees are: A dollar per thousand words, with a minimum of three dollars for any script. If your story or article is salable, or could be made so, you will hardly mind the initial fee-investment. If not salable, you will know from my report if a second submission is warranted.

The same applies to books. No fees if you have been published (since 1950) by a major royalty house. Otherwise a book appraisal is twenty-five dollars per MS. of any length, fiction or non-fiction. Plays, fifteen dollars. T-V and radio scripts are judged as stories. Commission on sales is ten per cent. All fees end after the second sale.

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*ANIMAL LIFE 3, BLUEBOOK 1, CAVALIER 6, LIFE TODAY 2, MAN TO MAN 5, NATURE MAGAZINE 1, POPULAR PUBLICATIONS (Fifteen-Detective) 1, REAL 1, REAL POLICE STORIES 2, STANDARD-NED PINES GROUP 4, SPORTS ILLUSTRATED 1, ST. ANTHONY MESSENGER 1, SKYE PUBLISHING CO. 1, TORONTO STAR WEEKLY 2, TRUE WEST 1.

Whatever your religion, there are opportunities in

THE JEWISH MARKET

By HAROLD U. RIBALOW

IF you are a freelance writer seeking a new, modest market, you may profitably investigate the English-Jewish periodical press and the English-Jewish publishing houses. There are more than 100 newspapers and magazines and some half-dozen book firms in the United States devoted to Jewish interests. While it is difficult to live off this press, because few magazines pay more than \$35 for an accepted piece, it is so hungry for competent articles and stories that it may well become a good supplementary market for imaginative and hard-working writers (is there any other kind?)

Most of the 100 periodicals are listed in the annual *American Jewish Yearbook*, but you cannot learn from the yearbook that most of the 100 subsist on syndicated material offered by the Jewish Telegraphic Agency and the Seven Arts Feature Syndicate. The newspapers are published in communities throughout the nation where large, or even small, numbers of Jews live. You may be able to sell stories, or interviews or timely articles (for \$10 each) to the syndicates. That's the pin money.

The larger checks will come from journals sponsored by the national Jewish organizations. All of them have more or less the same requirements; that is, they want material ranging from 1,000 to 2,500 words, will pay from \$25 to perhaps \$50 for what they buy, and they seek, in the main, factual articles about Jewish life in the United States or abroad, cultural or religious or educational trends and events. Of course pieces on Jewish holidays and festivals are always sought but these, by and large, are supplied by rabbis. There is a continuing demand for features on Israel. Some of the best of the Jewish magazines are on the lookout for personality sketches on headline Jews.

For 15 years I have been an editor of Jewish magazines and it never made any difference whatever if a Jew or a non-Jew submitted a manuscript. Magazines like *Congress Weekly* and *Commentary*, two of the "class" journals in the Jewish field, have freely used essays on civil rights, on minority problems, on cultural or philosophical affairs by Christian writers. You need have no qualms about mailing a manuscript of Jewish interest to a Jewish magazine if you are not a Jew. The Jews have been the victims of persecution too frequently to begin discriminating themselves.

Harold U. Ribalow was formerly editor of *Congress Weekly* and the *American Zionist*, two leading English-Jewish periodicals. He contributes to most of the English-Jewish magazines and writes for general magazines on Jewish subjects. He is author of six books and also editor of a symposium entitled *The Great Jewish Books*.

On the other hand, you should know the general approach of the periodical. Don't send an article about a Reform rabbi to *Orthodox Jewish Life*. Nor would I recommend an attack on Zionism to the *Jewish Frontier*, which is a Zionist organ. In the list appended at the end of this article there appears some guide to the magazines and the material they seek. Follow it as best you can.

When you send a manuscript to a Jewish magazine, you will receive a rapid reply, for the editors seldom get many contributions in the daily mail and they have no host of "manuscript readers." It often happens that you will know, within the week, what the fate of your effort will be.

In most cases, payment is on publication. Publication, however, usually comes quickly after acceptance (except when you hit the summer season; then some of the periodicals cease publication, or publish less frequently).

A word should be said about *Commentary*, American Jewry's leading journal. It is sponsored by the American Jewish Committee and fancies itself as a sort of Jewish *Harper's*, *Partisan Review*, and *Atlantic* rolled into one. Sometimes it publishes material shocking to Jews and frequently it allows material in its pages which has nothing at all to do with Jewish matters. But it is closely read; it uses both short and long pieces and pays \$20 a page; checks generally run from \$100 upward. Most Jewish writers try *Commentary* first. There's no reason why others shouldn't.

In the field of book publishing there is also a small but sometimes profitable market. If I may be permitted a personal aside, I would like to tell the story of one of my own books, *The Jew in American Sports*. A collection of essays on some two dozen sports stars, this book earns \$1,000 a year in royalties. It has gone through four printings and recently a new, revised edition has been published.

It is purely and simply a book on sports, with, of course, a special angle. Everyone written about in it is a Jewish star. But it didn't have to be written by a Jew. Bloch, the publisher, recently put out a book by a Negro woman on Jewish food and dietetics. Other Jewish publishers have taken manuscripts by Christian writers.

Each publisher, in replying to my queries, stressed the intense need for material for Jewish juveniles. Recently, books have been published on American-Jewish heroes in history, like Commodore Uriah P. Levy, or Judah P. Benjamin, "the Brains of the Confederacy." While the subjects are Jews, anyone can write the biographies and if they are appealing and well-written, they will be accepted. Dr. Solomon Grayzel, editor of the Jewish Publication Society, put it well and undoubtedly speaks for the other publishers, when he wrote:

We publish all kinds of books which are characterized by Jewish content and by a positive attitude towards Jewish life . . . We are consistently impartial as regards varieties of Jewish viewpoint and are ready to publish books which represent Reform, Conservatism, Orthodoxy, Reconstructionism, or anything else which assumes that Judaism and the Jewish people are alive and deserve to be alive.

It happens that many of the memorable books of Jewish interest are published by the general houses. A writer with a Jewish book manuscript is aware that the Jewish firms are small, advertise infrequently, and offer either a 10 per cent royalty or a flat fee, which is less generous than the arrangements of a commercial publishing house which takes on an occasional Jewish title. But a Jewish house will keep a book alive for many years and will give it special promotion. A Doubleday editor once told me that a book which has a sale of only a couple of hundred copies two years after publication would not be kept on its active list. In the Jewish field, the title is kept available. It is in that fashion that some books pile up respectable sales, after four or five seasons.

A general house will accept a Jewish book once in a while, but it is the function of a Jewish house to seek out such books. So if you have a manuscript, or one in mind, which might attract a Jewish publisher, you would make no mistake in offering to him first. I have written eight books, of which six are of Jewish interest, and I have not yet thought of a major publisher for them. The Jewish sports book has sold 15,000 copies and I doubt that a large house could have equalled that sale.

There follows a list of the leading Jewish magazines, with comments on their requirements:

Commentary, 34 W. 33rd St., New York 1. Elliot E. Cohen, Editor. As indicated above, this is the leading Jewish periodical. Its tastes are very varied and you can sell it material of almost any length. The writing must be of high quality and, I suspect, wry. **Commentary** accepts a story an issue, some poetry, personal essays, scholarly and sociological pieces, and translations of Jewish interest. Payment is \$20 a page, on acceptance.

Congress Weekly, 15 E. 84th St., New York 28. Samuel Caplan, Editor. This is the only national Jewish weekly and consequently eats up more material than any other Jewish journal. No fiction, but material from 1,000-3,000 words on anything of Jewish interest as well as articles on minority and civil liberties problems. Caplan also welcomes manuscripts on Jewish life abroad and in Israel. Payment is from \$25 to \$50, on publication. Sponsored by the American Jewish Congress, **Congress Weekly**, like **Commentary**, isn't afraid to step on a few toes in Jewish communal life and is a lively, exciting magazine.

The National Jewish Monthly, 1003 K Street, N.W., Washington, D.C. Edward E. Grusd, Editor. Mr. Grusd is unwilling to take seriously unsolicited manuscripts from unknown writers, but he welcomes queries and pays from 2 to 5 cents a word for material, which he prefers in lengths from 1,000 to 3,000 words. He seldom uses fiction and never poems, but wants articles on Jews or Jewish life in America and Israel. The **NJM** uses more personality sketches than other Jewish magazines. It pays on publication.

Jewish Frontier, 45 E. 17th St., New York 3. Shlomo Katz, Managing Editor. While this is the Labor Zionist official monthly, it does not limit itself to Israel or Zionist affairs. Cultural or com-

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mural Jewish subjects are welcome. Payment is a cent a word and seldom goes above \$25 an article. Fiction is appearing lately, of good quality. Politics and economics are of particular interest here.

The Reconstructionist, 15 W. 86th St., New York 24. Eugene Kohn, Managing Editor. A fortnightly, the **Reconstructionist** is the voice of Reconstructionism, an offshoot of Conservative Judaism. Its interests are surprisingly varied. Fiction, poetry, personal essays, religious, cultural, educational and personality features are welcome. Payment averages about \$35 for an accepted manuscript, on acceptance. Lengths of features are from 1,000-4,000 words.

Chicago Jewish Forum, 82 W. Washington St., Chicago 2. Benjamin Weintraub, Editor. The indefatigable Mr. Weintraub runs one of the very few independent and unsponsored Jewish periodicals, and it is a fine magazine in the bargain. A quarterly, the **CJF** accepts more than 50 freelance essays and stories a year on Jewish and minority problems. Rates are about a cent a word, and payment is on acceptance. The editor is prompt and hospitable to fiction, poetry, essays on cultural, theological, economic and sociological themes.

Jewish Spectator, 110 W. 40th St., New York 18. Dr. Trude Weiss-Rosmarin, Editor. A strongly Orthodox Jewish magazine, which emphasizes the pious Jewish attitude. Doctor Rosmarin pays \$25 for the usual feature she accepts, on anything she likes of Jewish interest: fiction, exposés, reports from abroad on Jewish communities, analyses of Jewish organizations, trends in cultural and theological fields. For interviews she pays \$35. She likes to play up anniversaries, birthdays or other timely events in Jewish life. Payment is on publication. This monthly periodical is closely read in Orthodox circles.

Orthodox Jewish Life, 305 Broadway, New York 7. Saul Bernstein, Editor. This bimonthly, digest-size magazine wants material for pious Jews only and articles which stress the values of traditional Judaism. Short features are preferred, up to 2,000 words. Payment is \$5 a printed page, with fewer than 500 words to the page. **OJL** accepts fiction and poetry. It requires study before attempting to crack it.

American Judaism, 838 Fifth Ave., New York 21. Rabbi Samuel Silver, Editor. Needs are specialized and as this is a bimonthly and must fill many of its pages with organizational material, it isn't too popular a market. It is listed here because its rates are fairly high, up to \$75 for a 2,000-word feature. This magazine is slanted for Reform Jews and is published by the Union of American Hebrew Congregations. While Rabbi Silver says he needs material, it is best to query before sending or writing. The magazine pays on acceptance and the editor is very prompt.

Opinion, 17 E. 42nd St., New York 17. Earle D. Marks, Editor. More hospitable to fiction than any

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other Jewish magazine. Also uses the usual personality sketches and articles on various Jewish problems in all spheres. Poetry also bought. Payment ranges from \$20 up, but not far up.

Syndicates

Jewish Telegraphic Agency (231 W. 58th St., New York 19); **Seven Arts Feature Syndicate** (321 W. 53rd St., New York); **American Jewish Press Service** (32 Bartlett St., Highland Park 3, Mich.): They all pay about \$10 for an accepted feature, and they are willing to look at anything of interest to Jews: personalities, problems, Israel, anniversaries, holidays, etc.

Book Publishers

Bloch Publishing Co., 31 W. 31st St., New York 1. Edward Bloch, Editor. Mr. Bloch says, on the eve of the firm's 100th year of publishing, "We have a preference for juvenile or textbooks but also accept general Judaica manuscripts." Length is not specified and the terms are the usual royalty rates, rising to 15 per cent on the third edition. On some titles, a straight 10 per cent prevails. Bloch has published Jewish books on all conceivable themes, including novels, plays and poetry. The tendency now is to shy away from creative works, except in the juvenile field.

Jewish Publication Society of America, 222 N. 15th St., Philadelphia 2, Pa. Dr. Solomon Grayzel, Editor. Here the royalties are a straight 10 per cent, but not on the list price. The royalty is on the price to JPS members, which makes the royalty much lower. This non-profit organization has a proud list, and seeks juveniles above all else at the present time. Has published classics in Judaica and always is careful to accept material which enhances Jewish culture and Jewish life. "We have consistently turned down novels which glorify or even assume intermarriage," is a comment offered by Doctor Grayzel to clarify the approach of the society.

Behrman House, 1260 Broadway, New York. Jacob Behrman, Editor. Has a limited list of no more than a half-dozen books a year. Wants to see juveniles and publishes good ones at a royalty or flat rate. Publishes books on Jewish heroes and festivals, on theological matters, and on scholarship.

The Union of American Hebrew Congregations (838 Fifth Ave., New York) and the **United Synagogue** (3080 Broadway, New York) also publish many juveniles. The former supplies the Reform Jewish congregations and the latter the Conservatives.

The juveniles published by all the Jewish houses differ very little in quality or approach. Royalty rates, too, are similar: 10 per cent or outright purchase.

This being the tercentenary year of Jewish settlement in America, Mr. Ribalow's article has especial timeliness in addition to offering valuable information on the opportunities for freelance writers, Jews and non-Jews, in the growing Jewish press.—The Editors.

Lady Editor

By CLARENCE EDWIN FLYNN

To ask her for her hand he wrote
(For words he had a knack),
But with this curt rejection note
She sent the letter back:
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Let gleanings pay your freight

By VIVIAN M. TURCOTT

YOU as a writer may not have a freight bill, but oh, that first-class postage! Together with supplies, and countless other necessities, it can put a real crimp in your budget, particularly in the beginning.

Now that you know what I refer to as "freight," are you wondering what I mean by "gleanings"? Well, pull up a chair and I'll tell you. Gleanings, as in any other "field," are the slim pickin's left after more fortunate reapers have got theirs.

In other words, the paragraph at the end of the story, the short poem in the middle or at the end of the page, the household hints, odd facts, recipes, bright sayings of children, anecdotes, jokes, true experiences scattered through the back of the magazine or assembled on one or two pages in the front or back . . . in short, the fillers.

Besides bringing you an income and personal satisfaction from having accomplished something, filler writing also helps to develop your writing skill. Every filler, no matter how short, has the same basic requirements as a longer piece, either fact or fiction: the "hook" to catch the reader's eye and interest; the entertaining or informative body to hold the reader's eye and interest, and the ending that really satisfies.

A clear, concise style is essential, and the practice you get will make your more ambitious efforts that much more professional, such as this:

Destruction of property seems to go hand in hand with a desire to own more, paradoxically enough. That was the case with my two children, ages three and four. With them it came in the form of books, wanted but inevitably destroyed.

Contrast this beginning with the following, which is typical of the beginning, as yet unpublished writer:

My two children, aged three and four, love books, and always ask for them, but every time a new one was brought into the house, it was soon destroyed.

Which beginning do you think would be more likely to sell the manuscript, which was a 280-word filler? The first one would—and did.

Are you wondering what I did about the books? I presented each child with a book, offering periodical additions to each child's "library" if the old books were well preserved. This information, with all the essential facts, constituted the body of the filler, and the outcome (how successful it was) was contained in the ending.

Think of each filler as a little story, or a little article. Only as you treat each piece individually can you give it the respect necessary to successful organization and expression.

Seasonal stuff must be submitted from six weeks to six months in advance of the publication date. If it hasn't sold by the time it's too late to submit again, save it for next year. And remember to get it out early!

What magazines do you hope to get your longer stuff into, in the not too distant future? Well, those are the ones for which to write fillers. You have copies already, I hope. Get them out and

AUTHOR & JOURNALIST

search them from cover to cover to find out the types of fillers they use.

Writing this short material for "your" magazines helps you to get the feel, the slant if you must be technical, and it is a good way to make your name known to the editors. While this won't influence them to buy an inferior manuscript, certainly it can do no harm.

Descriptions of new games, and how-to-make articles, needlework and other subjects, will find a way into the juveniles and some of the women's magazines, if you keep your eyes open and offer really fresh material. You must think of something that no one else is likely to think of.

If you have artistic talent, a drawing may enhance your chance of acceptance, as well as increase the forthcoming check. If you haven't, don't worry. If your idea is good, the editors will get someone to illustrate it.

Almost any encyclopedia material—what you've ferreted out for use in the Great American Novel, for example—will make good copy for filler material, if written in an interesting style. Evangeline McQuillen, in looking over Shakespeare's works, was struck by the similarity of some of the sayings to those in the Bible. She combined them to make one of these quizzes in which you match the questions to the answer—in this case, "Who said what?" Under the title "Apt Phrases," it sold to *This Day*.

Personal experiences also pay off. Mrs. McQuillen wrote up a way she had discovered of making her aged mother-in-law happy, and received a check from *Radio Mirror*. She mailed another account of a situation she had conquered, and mailed it to another magazine. Back came a check for \$25.

Jokes bring \$1 to \$10 from humor magazines and from the joke departments of some of the general interest and more specialized magazines.

Several of the confession-type magazines run problem stories from time to time, offering prizes for the best solutions. Read the magazines for the slant on these. Competition is pretty heavy, so be sure you come up with something good.

Plenty of fillers come back with those nasty little printed "no-thank-you's." But plenty of checks will come, too, to writers who send what the editors want, and why shouldn't it be you? You could use the money to send that book out, couldn't you? Or those short stories?



MARCH, 1955

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Where to Sell Your Fillers

FILLERS may result in many checks—generally small but sometimes substantial—for the writer who keeps his eyes and ears open. Also writing fillers is excellent practice for producing longer fact pieces.

Fillers should be submitted in the same form as any other prose manuscript. Of course they do not require queries in advance.

The list herewith, prepared and published at the request of many writers, comprises representative magazines that express willingness to consider fillers. Many other magazines publish fillers. Some prefer not to be listed lest they be overwhelmed with freelance contributions.

For a writer interested in preparing fillers, it is worth while to look for them in every publication he sees. He can size up the kinds used and submit accordingly whether the magazine is listed as a filler market or not.

Most magazines will return fillers if a stamped, self-addressed envelope is enclosed. Some have the policy of returning no fillers. This practice introduces complications for the writer, who can't be sure if his contribution has been accepted or rejected. It is up to a writer to decide whether he wants to submit material to a non-returning publication.

Fillers should be addressed to the editors unless a special department or individual is named on the following list.

Adventure, 205 E. 42nd St., New York 17. Shorts 1,000 words or less—anything with an unusual and exciting adventure background. \$10-\$25 an article. Acc.

American Farm Youth Magazine, Fairchild at Robinson, Danville, Ill. Jokes; short stories 100-350—of interest to rural youth. 1/4c a word up. Pub.

The American Home, 444 Madison Ave., New York 22. Household hints, how-to items. Rate based on value and length of materials. Acc.

The American Legion Magazine, 720 Fifth Ave., New York 19. Address fillers to Parting Shots Editor. Anecdotes of general Americana—home, work, or play—to 300 words. \$20. Acc.

Better Farming, formerly **Country Gentleman**, Independence Square, Philadelphia 5, Pa. Anecdotes, jokes, typographical errors, aphorisms. Much filler appears in Chaff, monthly humor page. Newsbreaks, \$2, jokes \$5, humorous poetry \$2 a line. Acc.

Better Homes & Gardens, 1716 Locust St., Des Moines 3, Iowa. Recipes; brief items for departments—How-to for the Homemaker, How-to for the Handyman, How-to for the Home Gardener. Must be appropriate for gardened-home families. No off-color or sarcastic material. \$3-\$10. Pub.

Bluebook, 230 Park Ave., New York 17. Jokes, quizzes, how-to material of interest to men. Contributions to departments Make It Easy, Wordly Wise, Twist of Fate, Native Wit. \$5-\$25. Acc.

Boys and Girls, The Otterbein Press, Dayton 2, Ohio. Puzzles, things to do, short biographical incidents of great people, action photographs in interesting places. Low rates. Acc.

Boys' Life, New Brunswick, N. J. Contains a back-of-the-book section called The Duffel Bag averaging 10 pages an issue and consisting mostly of brief, photo-illustrated text on subjects of interest to boys such as how-to-do-it, modelmaking, crafts, hobbies, sports, nature. 1/3 magazine page \$35, 1/2 page \$50, 1 page \$75. Acc.

Charley Jones Laugh Book Magazine, 438 N. Main St., Wichita, Kan. Jokes; anecdotes to 500 words. Acc.

The Christian Science Monitor, 1 Norway St., Boston 15, Mass. Address fillers to Family Features Editor. Anecdotes, quizzes, how-to items, and other brief material for intelligent families. Rate based on length. Acc.

The Christian Parent, Highland, Ill. Anecdotes, jokes, aphorisms, oddities, puzzles, quizzes, hints, how-to items, hobbies, experiences, etc.; must have child-training angle and preferably be religious. 1/2c a word. Acc.

Christian Youth, 1816 Chestnut St., Philadelphia 3, Pa. Fillers relating to Christian work, especially for readers of primary and junior ages. Puzzles with evangelical Christian emphasis. 1/4c a word up.

Coronet, 488 Madison Ave., New York 22. Address fillers to Filler Editor. Humorous stories, anecdotes, and jokes that can be enjoyed by a family audience; preferred length, 80-100 words, but up to 500 words if worth that length. Quizzes of general interest—should have at least 30 questions and a central theme. About 10c a word for fillers, about \$75 each for quizzes. Pub.

The Country Guide, 290 Vaughan St., Winnipeg, Man., Canada. Address fillers to Miss Amy J. Roe, Home Editor. Almost wholly Canadian items related to agriculture and homemaking. Varying rates. Acc.

Everywoman's Magazine, 16 E. 40th St., New York 16. Address fillers to Article Editor. Quizzes, how-to items, fillers about hobbies. No set rate. Acc.

Extension, 1307 S. Wabash Ave., Chicago 5. Experiences, anecdotes, hobbies, and other material of appeal to the reader of a general family magazine; length 100-500 words. \$10-\$25. Acc.

Faith Today, 70 Elm St., New Canaan, Conn. Anecdotes, aphorisms, jokes, personal experiences appropriate to a general religious magazine. \$3 up. Pub.

The Family Handyman, 211 E. 37th St., New York 16. How-to items made up of photos and captions. \$7.50 per photo. Pub.

Farm Journal, Washington Square, Philadelphia 5, Pa. Typographical errors, jokes, recipes, how-to items. No fixed scale of payment. Acc.

Farm Quarterly, 22 E. 12th St., Cincinnati 10, Ohio. Oddities and other filler related to farming, rural life, animals; nostalgic rural material. \$10-\$15. Acc.

Field & Stream, 383 Madison Ave., New York 17. How-to fillers about shooting, fishing, and related subjects, 300-500 words. 5c a word. Acc.

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Flower Grower—The Home Garden Magazine, 70 E. 45th St., New York 17. Address fillers to William L. Meachem. Vegetable and salad recipes. How-to items on something to build for the garden out of wood, aluminum, or concrete; not more than 200 words, accompanied if possible by diagrams and photos. \$5. Acc.

Focus, 655 Madison Ave., New York 21. Oddities, experiences, quizzes, general human interest and news items with a twist, for department, News Out of Focus. \$5. Pub.

Forest & Outdoors Magazine, 4795 St. Catherine St. West, Montreal, Canada. Oddities and how-to items pertaining to forestry and general hunting and fishing topics; prefers 1-2 photos to illustrate idea. 1½c-2c a word. Pub.

Highlights for Children, Honesdale, Pa. Novel things for children 2-12 to do. 2c a word up. Pub.

Household, 912 Kansas Ave., Topeka Kan. Recipes, food preparation ideas, how-to items with or without photos; must be brief. \$5 without photos, how-to items with photos \$10-\$15. Recipes are not returned but are kept on file for possible use. Acc. except recipes, which are paid for on publication.

The Improvement Era, 50 N. Main St., Salt Lake City 1, Utah. Address fillers to Doyle L. Green, Managing Editor. Anecdotes, hobbies, experiences, handy hints for householders, occasional how-to items; fillers 300-1,000 words on any subject of current interest, philosophical, faith-promoting, etc. 1c a word. Acc.

Joker, Comedy, Jest, Quips, all four published by Humorama, Inc., 655 Madison Ave., New York 21. Anecdotes, jokes, paradoxes, humorous aphorisms, epigrams, puzzles. Maximum 200 words for jokes and anecdotes. 2c a word for jokes and anecdotes, 50c each for epigrams, aphorisms, paradoxes.

Junior Catholic Messenger, 38 W. Fifth St., Dayton 2, Ohio. Articles around 300 words and shorter fillers of interest to boys and girls in 3rd, 4th, 5th, and 6th grades. Good rates. Acc.

Ladies' Home Journal, Independence Square, Philadelphia 5, Pa. Anecdotes, aphorisms, short paragraphs in such fields as philosophy, semantics, origin of customs, maxims. \$7.50-\$15. Acc.

The Little Leaguer, Williamsport, Pa. The organ of Little League Baseball. Anecdotes and other fillers of special interest to sports-minded boys 8-12. Good rates. Pub.

Maclean's, 481 University Ave., Toronto, Ont., Canada. Address fillers to Ian Sclanders. Canadian anecdote section uses anecdotes 200-500 words taken from the Canadian past and fully documented. \$50. Quizzes—must be more than "True or False" or "Yes or No" type; a pictorial gimmick will help. \$25. For Parade section brief topical anecdotes from the Canadian scene. \$5-\$10. Acc.

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Mechanix Illustrated, 67 W. 44th St., New York 36. Address fillers to Larry Sanders. One-page articles (1,000 words) and picture sets (\$75) and half-page articles and picture sets (\$30) on new inventions, gadgets, weapons, planes, cars, hobbies—almost anything in the science-mechanical field. One-photo fillers complete with captions on short cuts in home. Single photos (8x10 glossies) \$15. Acc.

Modern Photography, 33 W. 60th St., New York 23. Items on photographic kinks, short cuts, with 1-3 photographic illustrations, horizontal glossies 8x10; text and/or caption 100-500 words. Varying rates. Acc.



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My Chum, Highland, Ill. Anecdotes, jokes, aphorisms, hints, puzzles, quizzes, hobbies, experiences, how-to items—all with spiritually helpful angle. 1/2c a word. Acc.

National Roofer, Siding & Insulation Contractor, 315 W. Madison St., Chicago 6. Oddities with trade connection; sales tips, how-to items; experiences related to the industry—100-300 words. 1c a word. Pub.

National Skiing, Box 7858, Lakewood Branch, Denver 15, Colo. Anecdotes, epigrams, oddities pertaining to skiing. 50 a published inch. Pub.

Natural History Magazine, Central Park West at 79th St., New York 24. A very limited number of fillers of various types related to the purpose of the magazine. Varying rates. Acc.

Nature Magazine, 1214 16th St., N. W., Washington 6, D. C. A few fillers on nature subjects 200-400 words with a picture. 2c a word. Acc.

The New York Times Magazine, 229 W. 43rd St., New York 36. Address fillers to Lester Markel, Sunday Editor. Oddities; quizzes with a news peg; short articles with direct relationship to current news, but lightly done and narrower in scope than full-length pieces. \$20 per 1,000 words. Acc.

Our Little Messenger, 38 W. Fifth St., Dayton 2, Ohio. A Catholic weekly issued in three separate editions for Grades 1, 2, and 3. Short stories 100-150 words; animal, child experience, religious, hobbies, sports, school, science and nature, transportation. Brief true sketches on incidents in lives of child saints, 100-125 words. 3c a word. Acc. Overstocked at present and not in the market except for unusually good articles.

PEN Magazine, Box 2451, Denver 1, Colo. Address fillers to William J. Barker. Magazine contains 2-page filler department, Put It This Way, covering

AUTHOR & JOURNALIST

"favorite stories, pet peeves, things you're glad or mad about." Fillers should be in letter form under 150 words with light, humorous touch. 3c a word. Acc.

Popular Dogs, 2009 Ranstead St., Philadelphia 3, Pa. Anecdotes, oddities, sales suggestions, experiences, hints on care or rearing of dogs; maximum 250 words. 50c a published inch. Pub.

Popular Mechanics, 200 E. Ontario St., Chicago 31. Mechanical oddities, hobbies of mechanical nature; fillers to 250 words on scientific, mechanical, or industrial discoveries, preferably with human interest photos stressing the mechanical. How-to-do-it articles on craft and shop work with photos and rough drawings. Short items about new and easier ways to do everyday tasks. \$10 per photo and caption, to 10c per word on feature fillers. Acc.

Profitable Hobbies, 543 Westport Road, Kansas City 11, Mo. One crossword puzzle a month (\$7.50). One quiz a month (\$5) on any topic, but preferably not a word game. Items to 200 words on specific persons who have devised ways to make money in spare time (\$2). For This Hobby World, items 50-150 words on specific persons with unusual, not necessarily profit-making hobbies (\$1). Acc.

The Progressive Farmer, Birmingham 2, Ala. Simple, peppy experience stories of individuals, groups, and organizations—handicrafts, hobbies, money-making plans—325-650 words with photos if possible. Monthly departments: Country Voices, Young-folks Letter Contest, Young Artist, Pickin's, Handy Devices, Our Women Speak. Payment at varying rates. Pub. Prospective contributors may obtain a copy of the magazine by addressing the Service Department.

Quote, P. O. Box 611, Indianapolis 6, Ind. Address fillers to Humor Editor. Brief original anecdotes and epigrams such as speakers can use in talks; amusing personal experiences of speakers are especially welcome. Limit, 150 words. \$5 an anecdote, \$3 an epigram. Acc.

Rangeland Romances, 15 Love Stories, Love Short Stories, All Story Love, Teen-Age Confessions, 205 E. 42nd St., New York 17. Address fillers for all these magazines to Peggy Graves. Quizzes, hints, how-to material, and other filler suitable for women's magazines. Maximum length 1,000 words. Rate of payment by arrangement. Acc.

The Reader's Digest, Pleasantville, N. Y. Address fillers to Miss Edith L. Miller, Department Editor. Anecdotes, jokes, aphorisms, typographical errors, experiences. Puzzles and quizzes only if previously published. Toward More Picturesque Speech (\$10); Life in These United States and Life in This Wide World (\$100); material for these departments must be true and not previously published. Humor in Uniform (\$100); true and not previously published. Laughter the Best Medicine, Personal Glimpses, Quotable Quotes; payment for these departments according to length. In the case of already published material, full source must be given—author, magazine or newspaper, date and page. Pub.

Real Magazine, 10 E. 40th St., New York 16. Address fillers to John Devaney, Managing Editor. Current or historical adventurous material about men; sports oddities; original quizzes chiefly about subjects of male interest. One or two photos should accompany material if feasible. Two lengths: 400 words \$25, 800-900 words \$50. Acc.

Real Police Stories, 67 W. 44th St., New York 36. Short features on true crime situations of recent occurrence. Should be in narrative form and contain a humorous or ironic surprise twist. Preferred length 500 words, but 300-800 words acceptable. 5c a word. Acc.

Redbook Magazine, 230 Park Ave., New York 7. Address fillers to Mrs. Lynn Minton. One-line epigrams. Humorous verse, usually 4 lines, on young

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 lems, etc. Occasional puzzles, but they cannot re-
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 usual—and funny happenings; interesting—and fun-
 ny theories, funny laws or quirks of fate—"in short,
 any humorous prose (not slapstick) which would
 appeal to our audience." All material should be
 directed to young adults (18-35 years old). Top slick
 rates. Acc.

The Rotarian, 1600 Ridge Ave., Evanston, Ill.
 Puzzles, quizzes, other filler as needed. Must interest
 business men. \$7.50 each for puzzles and quizzes,
 varying rates for other material. Acc.

The Saturday Evening Post, Independence Square,
 Philadelphia 5, Pa. Address fillers to Back-of-the-
 Book Editor. The Perfect Squelch—authentic, unpub-
 lished anecdotes. ("Keep in mind that The Perfect
 Squelch is primarily a humor feature; grim and un-
 pleasant squelches are not welcome. The person
 squelched is 'the villain of the act' and should de-
 serve squelching.") \$100. What Would You Have
 Done?—simple, everyday solutions to urgent prob-
 lems of a mechanical or physical nature. \$100. Orig-
 inal, unpublished epigrams—preferably one short
 sentence not heavily philosophical. \$10. Other filler
 features such as You Be the Judge are used, but
 there is too heavy a backlog of material to permit
 of considering contributions now. Acc.

Science and Mechanics, 450 E. Ohio St., Chicago
 11. Address fillers to Brian Foster, Feature Editor.
 Shop kinks and their solution; how-to items; hob-
 bies; new products; new developments in science;
 new developments in mechanics. Should tell the
 reader how the new product or development will af-
 fect his home, job, or recreation. 50-300 words, or
 enough to tell the story completely, plus a photo
 showing the item in use and a cut-away or simplified
 schematic drawing showing how it works. Price and
 availability should be included where applicable.
 Good rates. Acc.

The Seng Book, 1450 N. Dayton St., Chicago 22.
 Address fillers to Editor, Dollars for Dealers. 100-300
 word ideas for display, selling, goodwill building, etc.,
 successfully used by retail stores in the furniture
 field. \$2 each. Acc. No submissions acknowledged
 or returned.

The Sentinel, Baptist Sunday School Board, 161
 Eighth Ave., N., Nashville 3, Tenn. Articles 300-700
 words on birds, animals, gardening, games, things to
 make and do. For boys and girls about 9-12. 1c a
 word up. Acc.

Ski Magazine, Hanover, N. H. Filler material of
 any length of interest to skiers nationally and inter-
 nationally. Local and news briefs are furnished by
 regular correspondents. Shorts 100-400 words—
 humorous, unique, how-to-do-it, human interest or
 historical about skiing—are especially welcome.
 Good rates.

Sports Afield, 959 Eighth Ave., New York 19.
 Hints and how-to items pertaining to the outdoor
 field—hunting, fishing, camping, boating, etc. One
 or two columns with black and white photos. Acc.

The Star Weekly, 80 King St. W., Toronto, Ont.,
 Canada. How-to items for Homecraft Page. Varying
 rates. Acc.

Storyland, Christian Board of Education, Beau-
 mont St. and Pine Blvd., Box 179, St. Louis 3, Mo.
 Handicraft articles under 500 words; simple puzzles.
 For children 4-9. About 1/2c a word. Acc.

Story Trails, Winona Lake, Ind. How-to fillers for
 children 9-12. 1c a word. Acc.

Sunday Digest, David C. Cook Publishing Co.,
 Elgin, Ill. Anecdotes, jokes, puzzles, quizzes, oddities,
 etc., all having a good moral tone though not nec-
 essarily teaching or preaching. Maximum 300 words.
 2c a word up, minimum \$2.50. Acc.

This Day, 3558 S. Jefferson St., St. Louis 18, Mo.
 Puzzles, quizzes, jokes suited to a religious magazine.
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Today's Secretary, 330 W. 42nd St., New York 36. Address fillers to Helen Whitcomb. Anecdotes, hints, how-to items, experiences, relating to a business girl's work or way of life. Preferred length 250-400 words, but may be shorter. Carries a department containing secretaries' embarrassing on-the-job incidents. \$2.50 an item up. Acc.

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Dialogue Isn't Seasoning

[Continued from Page 12]

"You read something that put you — ?" he questioned, pointing at the floor.

"I certainly did. You'll see. It's about how to be glamorous even if you're doing housework. You see, by cleaning —" she said, as she bent over the floor again.

"That's glamorous?" he said, frowning. "Crawling under — ?" He pointed at the kitchen table, trying to understand what his wife was driving at.

"Crawling isn't glamorous," she explained. "It's what it does to you."

"And what — ?" he asked, in the manner of a man who is trying to pry information out of a child.

"It pulls your stomach muscles," she said, as if reciting something she had read and memorized. "Like swimming, only there's no pool."

Now you may not agree with me, but it seems to me that the first bit of dialogue is infinitely better than the second. Same dialogue, only the second piece seems cluttered. No need explaining the husband's puzzled state. You already know that. No need to say that he questioned, or she questioned. You do that with the question.

The essence of good dialogue, then, boils down to these few truths. That your dialogue must further your story by being an integral part of the structure; that dialogue should characterize; that dialogue is not conversation, but only an illusion of speech; that dialogue should be broken up. Don't have your characters stand and make speeches; dialogue should stand alone. So throw away your *said* book. At least that's the way I see it.

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